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REVIEWS OF RECENT BOOKS

"Wood-Carving, Design and Workmanship," by George Jack, the third of D. Appleton & Co.'s Artistic Crafts Series of Technical Handbooks, is fully equal to the preceding two in interest and practical suggestion. The work is not designed for general reading, but is studiously cast on such lines as may be of most value to students and workmen. Every phase and branch of wood-carving is considered—design, tools, woods, application, etc. All the theoretical opinions set forth in the volume are the outcome of many years of patient sifting and balancing of delicate questions, and these have with the author long since passed out of the category of mere opinions into that of settled convictions.

Hence there is no place in the book for fads or vagaries, and comparatively little space is wasted on questions of technique, since these are matters which concern and depend largely upon the individual workers themselves. The book contains some of the best suggestions as to architectural ornamentation under modern circumstances yet advanced. An enormous impetus has been given in this country to the appropriate adornment of buildings, and the author rightly contends that architects cannot go on forever plastering buildings over with trade copies of ancient artistic thinking, but must incorporate their own thoughts.

* The third volume of "Bryan's Dictionary of Painters and Engravers," recently issued by the Macmillan Company, carries the work though the letter M. The book is characterized by the same sterling qualities that mark the two preceding volumes—the articles are written with care and discrimination, important biographies have been added, and sketches that appeared in former issues of the work have been corrected, paper and typography are excellent, and the hundred plates with which the book is illuminated are well selected. In all, over two hundred and fifty new biographies have been added, and upwards of seven hundred corrections and emendations have been made.

It would be impracticable here to give a list of the important artists who now for the first time are listed in the work, or a suggestion of the many changes and corrections that have been made. Suffice it to say that the publishers have spared no pains to make the work as comprehensive and authoritative as possible, and while occasional flaws might be picked, it would be little less than cavil to quarrel with the editor, whose conscientiousness of purpose and thoroughness of research are manifest. The dictionary in its present form virtually supplants all previous works of the same character, and is as full and trustworthy as could reasonably be expected.

* "How to Know Oriental Rugs," by Mary Beach Langton, published by D. Appleton & Co., is a handy and valuable monograph on

a subject in which the American public manifests a growing interest. There has been no dearth of books on Oriental rugs, since the Royal Austrian Museum published its monumental work in 1892; but most of these volumes, owing to the elaborate and expensive way in which they have been issued, have been limited by their cost to public institutions and to wealthy individual purchasers. The book here under consideration is designed to meet the needs of people who cannot afford the luxury of the costly works that have been issued. It tells in an entertaining and informing way the whole story of Oriental rugs, and is satisfactorily illustrated with black-and-white and colored reproductions. The author manifests an intimate knowledge of her subject, and the reader will find in the attractively gotten up book virtually everything that is to be found in the previous literature on the subject.

* Arthur Jerome Eddy's "Recollections and Impressions of James A. McNeill Whistler," published by J. B. Lippincott Company, is avowedly the work of an enthusiastic admirer of the eccentric artist. It is not a carefully digested book, but rather a hastily thrown together collection of anecdotes and appreciations, partly personal and partly gleaned from various sources. It bears the earmarks of the collector of clippings and of the lecturer. Perhaps for this very reason the scrappy information given is more delightful reading than though the author had taken the time and trouble to systematize his thought and present it in logical form. There is a gossipy flavor throughout the volume that is decidedly charming, and with all due allowance for the hero-worshiper, the successive chapters are well calculated to instil something of the author's own enthusiasm.

* Frances C. Weale in "Hubert and John Van Eyck," published by Longmans, Green & Co., has given perhaps as full and as authoritative an account of these artists as has appeared in monograph form. As in the case of many another of the early masters, the life-story of these brothers is shrouded in darkness—they were great artists known now mainly by their works. Such scraps of biography as were obtainable the author gives, and their works she describes will well-considered appreciation. The book is handy in form and amply illustrated.



BOOKS' RECEIVED

"Bryan's Dictionary of Painters and Engravers," Vol. III.
Edited by George C. Williamson. The Macmillan Co. \$6 net.

"Dollars and Democracy." By Sir Philip Burne-Jones. D. Appleton & Co. \$1.25 net.

"How to Know Oriental Rugs." By Mary Beach Langton.
D. Appleton & Co. \$2 net.